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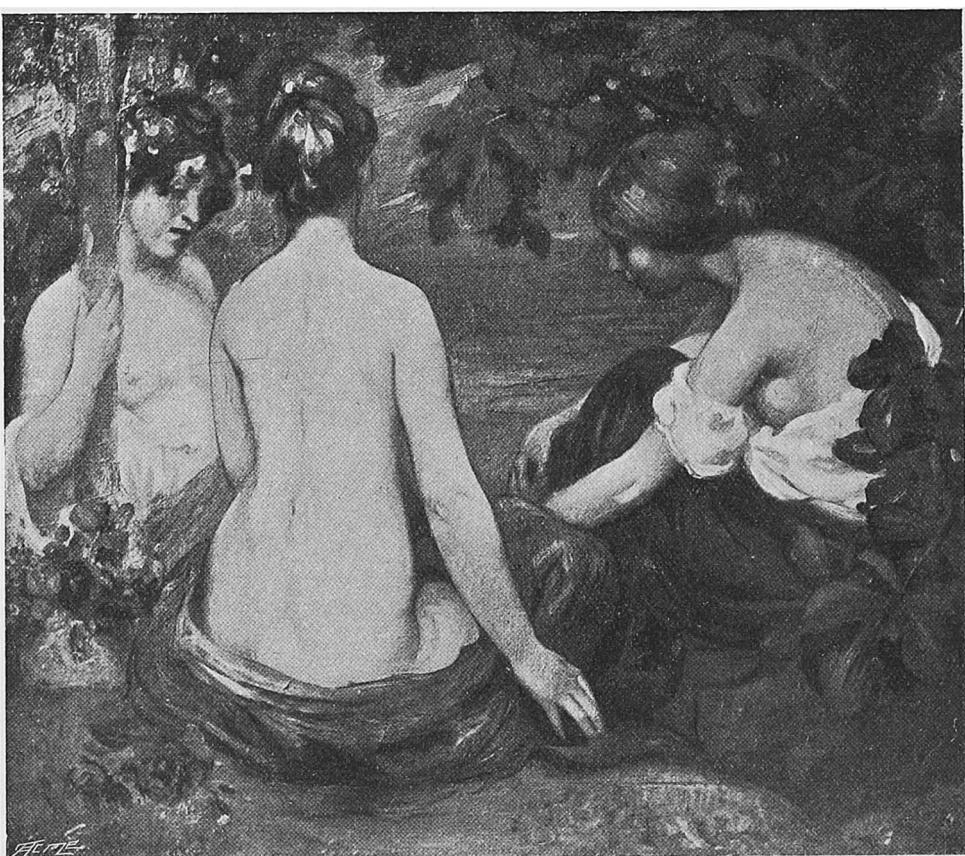
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IN ARCADY  
BY CECIL REA  
(Royal Academy)

## ART CENTRES

London.—There was a time, not very long ago, when it was considered necessary—or at least the natural thing—to commence a discussion of the Royal Academy Exhibition with the mention of the President's work. That was in the days when Leighton's academic, but always distinguished, canvases formed the centre of attraction; it was also in the days of Millais's waning power, when his great reputation of the past justified the interest taken in the weaker work of the present. Times have changed now, and the part played by the new President is, to say the least, a modest one. It is the American portrait-painter Sargent, who now lends glory to the Academy, and whose pictures attract the crowds of admirers. And rarely, if ever, has his genius been seen to better advantage than at the exhibition of 1900. His large portrait-group of

*Lady Elcho, Mrs. Adeane, and Mrs. Tennant*, will always rank with the world's masterpieces in portrait painting; it is such a dazzling display of supreme skill, ruled by refined taste, that everything else must appear dull and lifeless by its side, even at an Academy which must be held to be on a distinctly higher lever than we have been accustomed to of late years,—everything—that is, with the exception of Sargent's exquisite diploma work in the Gem Room, and Sargent's *Lord Russell of Killowen*, and Sargent's *The Earl of Dalhousie*.

A certain amount of popularity will, doubtless, be the share of Orchardson's *Windsor Castle, 1899: portraits*—a group of four generations of British Royalty—but, notwithstanding the masterly treatment of the background and accessories, from the portrait painter's point of view the picture is a complete failure. In his attempt to

## ART CENTRES, LONDON

avoid the stiffness of ordinary posing, Mr. Orchardson has fallen into the opposite extreme, and has produced a genre-scene with a regrettable lack of dignity. It is also difficult to understand why he should have sacrificed truth to the senseless convention of making Her Majesty appear as she was twenty years ago.

There are many works at the Academy which ought to be written about at some length, but the limitation of space will only permit the cataloguing of the most noteworthy pictures.

pretentious and not too well hung, deserves the highest praise for direct, easy handling of the brush and pleasant arrangement of colour. It is certainly infinitely preferable to many of the things sent by men whose name would be a password to any exhibition, such as Hubert von Herkomer, Luke Fildes and Benjamin Constant. If one looks at H. Herkomer's memorable Portrait of Miss Grant, now at the Guildhall, it is hard to realise that he is the same H. von Herkomer who is responsible for the two



*ECHO*  
BY TALBOT HUGHES  
(*New Gallery*)

Among these must be counted Abbey's beautiful Shakespearean scene *The Trial of Queen Katherine*, a gorgeous pageant, conceived on a grand scale, and his equally accomplished *Pinace of Eleanor, Duchess of Gloucester*, from *Henry VI*. La Thangue and Clausen take a very prominent place this year with their customary rustic scenes, painted with great vigour and keen power of observation. Alfred East's idealised view of *Lake Bourget, from Mt. Revard, Savoy*, is probably the finest landscape at the Academy, although some beautiful work has been sent by E. Waterlow, J. W. North, David Murray, Spenlove-Spenlove, who has this time taken James Maris for his model, Mark Fisher, Vicat Cole, H. W. Adams and Arnesby Brown.

In portraiture J. J. Shannon shows more than usual strength with his *Lord Manners*, and extreme elegance and refinement in *The Hon. Mrs. Portman. A Profile* by Miss J. Gloag, un-

objectionably crude portraits, Nos. 15 and 668 at the Royal Academy. And there is not a student at the R.A. Schools who would care to own the authorship of the hands on Mr. Luke Fildes's portraits. Emile Wauters, La Thangue, F. Bramley and H. S. Tuke must be mentioned among the contributors of notable portraits. Of the subject-pictures, the water-colours and the sculptures we shall have to speak on a future occasion.

The New Gallery Summer Exhibition is one of unusual strength and attractiveness, thanks to the excellence of the contributions of some of our landscape-painters. Alfred East, Bertram Priestman, Mark Fisher, Moffat Lindner, E. Stott, F. Hall, Arnesby Brown, J. L. Pickering, Austen Brown, A. Pearson, G. Wetherbee, G. F. Watts, L. Thomson, and A. D. Pepper-corn have all sent works of rare beauty and distinction. None of these artists is satisfied with

THE ROYAL ACADEMY



*THE KING'S GARDEN*  
BY ARTHUR A. DIXON  
(Royal Academy)



*'FATE LEADS THE WILLING AND THE UNWILLING DRAGS'*  
BY TALBOT HUGHES  
(Royal Academy)

## ART CENTRES

a literal transcript or the witnessed scene ; they all show a strong individual temperament and discriminating power of selection. There is a feeling of immense sadness and desolation about Peppercorn's *Evening*, a moorland scene, painted in exquisite tones of oxydised silver. B. Priestman's *Watering Cattle*, and Mark Fisher's *Water Frolic*, full of sunlight and warmth and luminosity, are painted in a more joyful mood ; the glowing colours of Austen Brown's *Wayside Pasture*, are combined into a fine decorative pattern ; whilst A. East's *Early Dawn, Lago Maggiore*, is a painted poem of indescribable beauty.

The Birmingham imitators of Burne-Jones, in whose weak hands rests the continuance of the pre-Raphaelite tradition, are very much in evidence this year, but it is impossible to derive any amount of pleasure from the contemplation of the would-be decorative attempts of Mrs. Evelyn de Morgan or Mr. R. Spencer Stanhope, in which are to be found all Burne-Jones's mannerisms without any of his great qualities. For true decoration one has to look at F. Brangwyn's superb *Charity*, which seems to us so far the highest achievement of an artist who has as yet scarcely found the recognition in his own country to which he is entitled.

As at the Royal Academy, so at the New Gallery, Sargent takes a unique place among the portraitists. But his influence is baneful for quite a number of our younger artists, who are fascinated by his amazing cleverness, which they vainly try to imitate. In his portraits the daring brushwork suggests texture, flesh, silk, satin, fur, whereas the showy canvases of those who have fallen under his spell suggest nothing but paint. With a feeling of intense relief one turns to the dignified, straight-forwardly painted portraits by Sir George Reid, or to the exquisitely drawn, harmonious portrait of a lady by Fernand Khnopff. A lovely pencil-drawing by the same artist has been banished to a remote corner of the balcony, whither have also been relegated Talbot Hughes's *Echo*, a Botticelli-like figure of much grace and beauty, and many another work of great merit.

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**V**IENNA.—The last 'Secession' Exhibition gave a good record of the direction taken by the modern Viennese painters

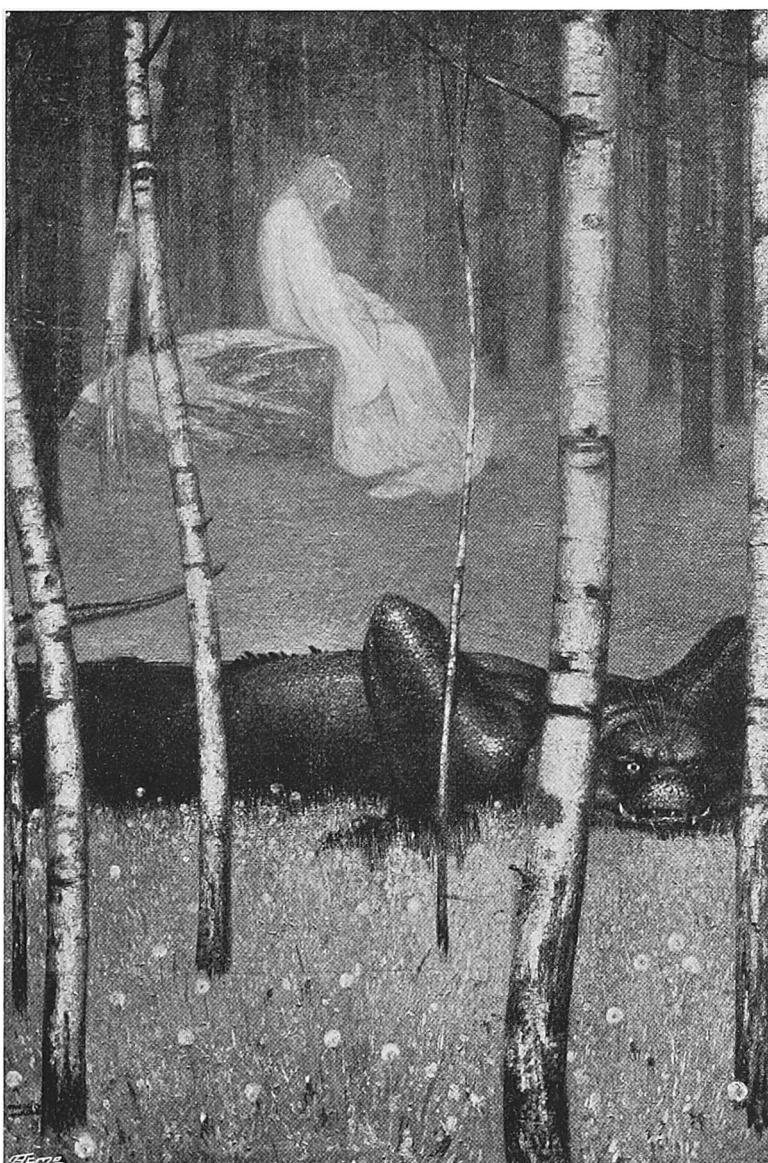
during the last three years since the split of our artists into 'the old and the new.' They all have learnt much, but now they have to show that they not only know to learn, but also to render something positive. Abroad, in Germany, France, and England, where they had to look for sincere Art, they have gathered the knowledge that the old methods of painting are now insufficient for expressing that which is reflected in modern man. And so they all—Klimt, Engelhart, Bernatzik, Moll—started upon learning modern *technique*. It is pleasing to find at last some men who are searching in all directions, never satisfied with their achievements, to find them in Vienna, where there have been no searching, striving artists, but only commercial picture makers, ever since the days of the great, but little known, landscapists Pettenkofer, Waldmüller, and Gauermann. For the longing for new aims is an important criterion for true Art. And thus the Viennese, in searching for the new Art, have become adepts at every possible *technique*. At the Secession Exhibition, open during Spring, are to be found Vienna plein-air painters, Vienna 'pointillists,' Vienna vibrists, which is not meant as reproach. Perhaps our painters had to walk this path to escape the commonplace of old methods. But those among them who are real artists will have to find the path away from these technical tricks. They will now have to show what they wish to say. We want to see their own pictures, the new Viennese pictures, of which there are none too many, in spite of the high level of the Exhibition. For this level is only comparatively high—high, only, if measured by intentions. Of bad pictures there are but few, scarcely five, but great works, by Viennese at least, are not numerous.

The main attraction of the Exhibition was a picture by G. Klimt. You know this artist from recent shows in London ; you know, too, that he is not a simple nature, that he is more an intellectual painter than a colourist. His new, big work is called *Philosophy*. Visitors to the Paris Exposition will find it in the collective exhibit of the Secession—a huge painting, destined for a ceiling of the Vienna University. But one must not expect an academic work, no transparent allegory. Klimt

VIENNA



*'SUNDAY'*  
BY FERDINAND ANDRI, VIENNA



THE CAPTIVE KING'S DAUGHTER  
BY F. KÖNIG, VIENNA

has not painted the science of philosophy, but philosophy as it affects humanity. And so he has not created the work that would have been demanded, and certainly expected by the Professors of the University : that is, a representation of scientific, systematic doctrine of wisdom, searching for knowledge and spreading knowledge. He has gone further : he has shown the human problem of the mystery of life, the crowd of men searching for the solution of the great riddle, not finding this solution, despairing and exhausting their strength. The searchers form a long pro-

cession : greybeards, children, women, men ; some serene, others in despair. At the right, in the midst of a green spot of colour, which is getting denser towards the centre, appears the head of the Sphinx : the riddle of the world. Below can be seen a luminous head, illuminated from within : Knowledge.

Too much importance has here been attached to the picture. It gave rise to a mighty struggle, fought with enormous vehemence. Some University Professors petitioned against the hanging of the picture, others declared the

## VIENNA

*PORTRAITS  
BY J. ENGELHART, VIENNA*



work to be epoch-making. I hold that it is an experiment, like all Vienna painting of to-day. Klimt's picture in its conception has two faults which concern the essence of the whole dispute. It is a ceiling-picture, and therefore the tender colours which almost flow into each other are out of place. That is one point, and then, it is to be fixed on the ceiling of the University for the young students, to whom it is to transmit a clear impression of Science. For that purpose it is not simple enough. It would not have been necessary to paint just the customary school-allegory, but after all something that could be understood without much study. These are the faults. The longing of the artist, however, to create something new, even if resulting in failure this time, deserves praise, and not derision. Klimt has also contributed two landscapes,

all expressive of the artist's quiet, dreamy nature.

Another fine landscapist is Bernatzik. He has thrown in his lot with the vibrists, and is now painting vibrating air in an interesting manner. His are good pictures, not strictly original, but always pleasing. We are reproducing his picture.

Moll is, perhaps, the most serious of the artists. His interiors have great truth of colour and light. His manner stamps him an absolute *genre*-painter. He much enjoys the humour of life. And to express this humour in an ingenious way will be the aim of his art in the future.

The President of the Secession, Josef Engelhart, has turned 'pointillist' with his interesting contribution. He has painted the popular comedian Blasel behind the footlights, and achieved some good effects of light. Another

## BIRMINGHAM EXHIBITIONS

picture, which we are reproducing, is more simple in *technique*, and shows, in subject too, the more real, kindly-disposed nature of the Viennese painter.

Besides these older painters of the Secession some younger men have come forward during the last year or two. Not quite the young blood; the absence of men of twenty or twenty-five is still felt. It really seems as if our art schools are still so bad, that the young painters must spend years to forget what they have been taught. Among the younger school, F. Andri stands first by a long way. In a few years he will have to be counted among the strongest painters of rural scenes; his pictures have the simple strength of the sculptor Meunier. With dry colours he pictures the peasantry at work and holiday-making. Like Andri, List, too, has turned to the country. The odour of earth, the strength of the sun, the bright colours—all this is shown in his work. Warm praise must be given to König's poetical fairy-tale landscapes, dreams of a tender force, in harmony with the dreamy German and Viennese character. And with this I must end my account of Vienna Art.

Next year the Viennese will have to show that, now, after having learnt the *technique*, they can also find their own individuality: that they are not only good painters, but true artists.

E. Diederich, in Leipzig, has published a fine book by R. Kassner. Its title is 'Beauty and Mysticism,' and it treats of English painters and poets in a very intelligent way. Messrs. Bruno and Paul Cassirer have published a German edition of Israels' book on Spain, illustrated by some of the Dutch master's fine pencil drawings.

W. F.—D.

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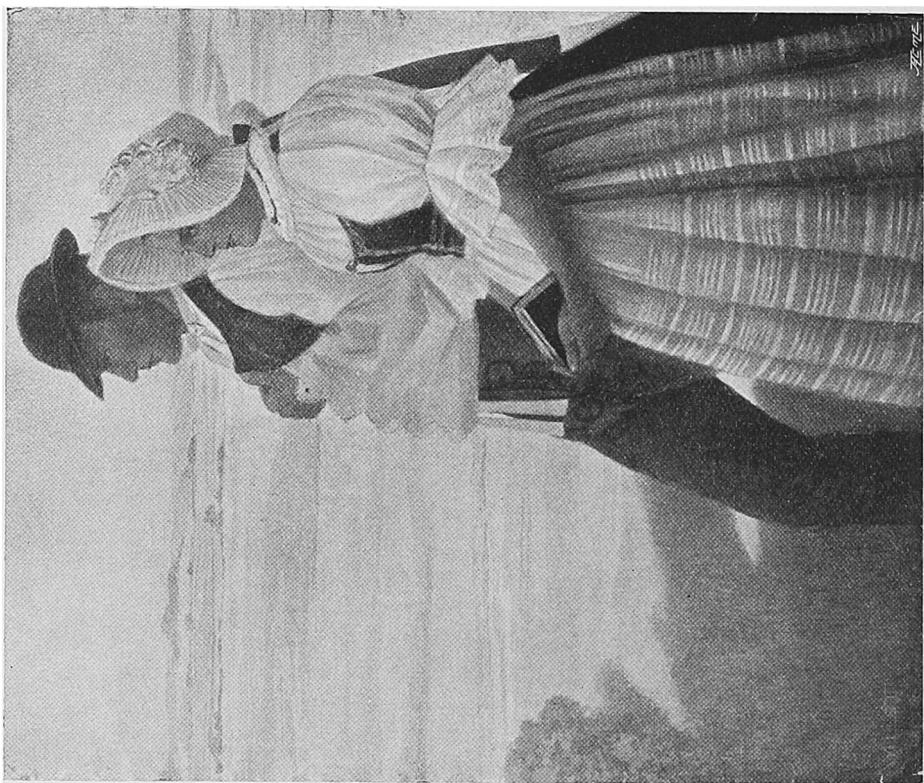
**B**IRMINGHAM.—The annual Spring Exhibition at the Royal Society of Artists opened a short time ago. It is of particular interest this year inasmuch as it has no less than three special features; a collection of seventy-six works by the Society of Miniature Painters, some forty pictures by the late Birket Foster, R.W.S., and last, but by no means least in the public eye, two etchings bearing Queen Victoria's autograph, though Her

Majesty is only actually responsible for one. Both are dated 1840; the *Study of the Head of a Man* is by H.R.H. the late Prince Consort; the other, a *Portrait of Adelaide* (the mother of the German Empress), is a delicate drawing by the Queen herself. They were presented by Her Majesty for the benefit of the Birmingham Artists' War Fund, and have been purchased and lent by Sir John Holder, Bart.

The miniatures are rather a novelty here. The contribution from the Society of Miniature Painters is varied, but by no means remarkable; it is supplemented by a considerable number from local artists. Mr. Charles M. Gere, A., sends an exquisite little painting of a Welsh farm; *Under the May* by Bernard Sleigh, is sympathetically treated; *The Garden of the Madonna*, by Margaret Gere, is a promising piece of work, quaintly pre-Raphælite in style. But rather a broad interpretation has been put on the word miniature, and, strictly speaking, none of these works come under that description. Two very good portraits on ivory, one of Mr. J. M. Barrie, the novelist, by Miss Florence Wilmot, are more orthodox in size and style. Miss Offlow Scattergood sends a capital portrait of *Dr. Latham's Persian Cat*; *Young April* and *J. D. Chatwin, Esq.*, by Miss Dorothy Cox, are worthy of note.

Mr. Birket Foster's water-colours are almost too well-known to call for detailed criticism here. They have a peculiar old-fashioned charm and firmness, which are reminiscent of the Walker, North, and Pinwell group of painters. This is specially the case in *Hay Making*, and the popular *Donkey that Wouldn't Go*.

The School of Art is well represented. Mr. Edward S. Harper's portrait of the Right Hon. William Kenrick, which was recently presented to the School, is one of the most important pictures in the Exhibition. It is a very successful likeness, painted with vigour and firmness; the background, too, is admirably imagined and full of the suggestive, romantic feeling which we have learned to associate with Mr. Harper's portraits. Mr. J. V. Jelley's pictures are so essentially *right* that they almost defy criticism; *A Yorkshire Farmstead* and *Evening* are two of the best—convincing and beautiful in every detail. Mr. Arthur Caskin exhibits principally



STUDY IN WHITE  
BY W. LIST, VIENNA



LANDSCAPE  
BY W. BERNATZIK, VIENNA

## ART CENTRES

in connection with the Easel Club, which, for some reason or other, has been incorporated in the Spring Exhibition this year. He shows some good chalk and pencil studies, among others a highly interesting *Tess*. Mr. Joseph Southall sends a portrait, which shows remarkable individuality. Mr. Bernard Taylor contributes a rather fanciful painting of Dr. Rowland Winn's little son *Edgar*, and one or two landscapes.

Apart from the School we notice many familiar names. Mr. Claude Pratt, M., sends many pleasant subject pictures, notable for their humour and easy technique. Mr. Jonathan Pratt, M., is represented by a single portrait of a little girl, carefully painted. Mr. Harry Sands is a very retiring artist, or his name would undoubtedly be well known by now; we have often mentioned his promising work, but his pictures this year show another great advance, his *Under the Blossom that hangs on the Bough* is a strong, well-realised piece of composition.

*Wandering Mists*, by C. T. Burt, is a dignified conception of a noble subject, the misty lake surrounded by solemn hills is wonderfully impressive. Mr. W. J. Wainwright, A.R.W.S., has a fine *Study*. Messrs. S. H. and Oliver Baker, send between them no less than eleven works, each worthy of high praise, but want of space forbids a more exhaustive enumeration.

The Art Union Committee has selected a charming and peaceful evening scene for the first prize in the ballot—it is entitled *Calling the Cattle Home*—by John White, R.I.

Altogether 600 works have been collected and those responsible may congratulate themselves on having struck the happy medium and produced an Exhibition which will appeal to everyone—artists and public alike.

**L**IVERPOOL.—Mr. Arthur Hacker, A. R. A., Mr. David Murray, A. R. A., and Mr. Robert Fowler, R.I., have been chosen to assist the Hanging Committee of the forthcoming Liverpool Autumn Exhibition.

Mr. Briton Rivière's picture *Daniel in the Lions' Den*, which was engraved by Stacpoole, has come into the possession of the Liverpool Corporation through the bequest of the late T. H. Ismay.

A movement has just been started to organize an Art Union for the benefit of the Transvaal Fund. Local artists are being invited to contribute works which will become the prizes to be drawn for. Subscriptions of one guinea each are confidently expected in large numbers, and it is hoped that a substantial sum will be realised.

Popular art is very much in evidence here just now. At one gallery Munkacsy's huge quasi-religious picture, *Ecce Homo*, has been a tremendous attraction; another exhibits Dastugne's *Slave Market at Cairo*, and a third, Caton Woodville's most recent pictures of incidents in the Transvaal campaign. The million is thus happily supplied with three kinds of art which are counter irritants—a chance arrangement we are not often blessed with.



A PORTRAIT  
BY G. M. STEVENS, BRUSSELS

**B**RUSSELS.—The Société des Beaux Arts have opened their seventh exhibition at the Modern Museum. To the British painters is due a great part of the success, and more particularly to the Glasgow men. Guthrie and Lavery are showing some beautiful portraits; imaginative work and landscapes have been



STUDY  
BY J. LAVERRI  
(Brussels, Société des Beaux Arts)

## BRUSSELS



SIEGFRIED AND THE  
RHINE-DAUGHTERS  
BY FANTIN LATOUR  
(Brussels, Société des Beaux Arts)

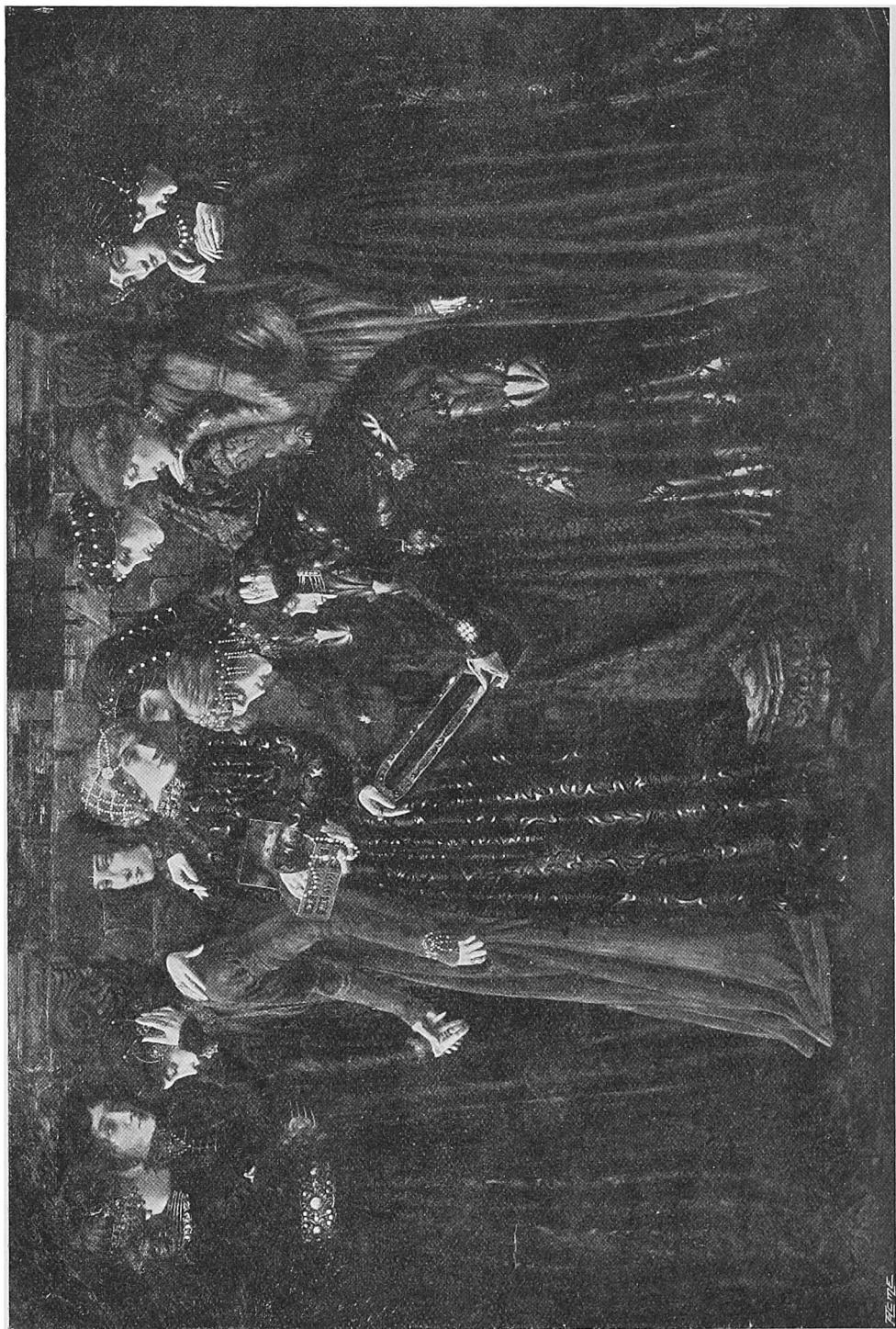
contributed by E. A. Walton, Thomas Graham, Grosvenor Thomas, John Sargent, George Sauter, Macaulay Stevenson and George Pirie, whilst Stewart Park is represented by some exquisite flower-studies.

There had been much talk about the works of Gustave Moreau that were to figure at this Salon, and after all, the Society has only been able to secure some unfinished things, dating from the last year of his life, and one beautiful painting of older date: *San Sebastian*. The works of Fantin-Latour are exceedingly interesting and possess high artistic qualities.

There are some charming landscapes by J. Binjé, some fine flower-studies by Mme. Gilsoul, a splendid portrait by Jean Gouweloos, some very subtle *Notes*, by E. Claus, *Christmas*, by Gaston la Touche, some designs by Merten, and the curious minutely worked landscapes by Ivan Popitonov. I must also mention Messrs. A. Verhaeren, H. Staquet, V. Uytterschaut and Mr. and Mme. Dytzman.

The sculptures by C. Meunier, a Rousseau and the fine fragment, *Seduction*, by Jef. Lambeaux, complete this excellent *ensemble*.

G.M.S.



KING'S DAUGHTERS  
BY G. M. STEVENS, BRUSSELS

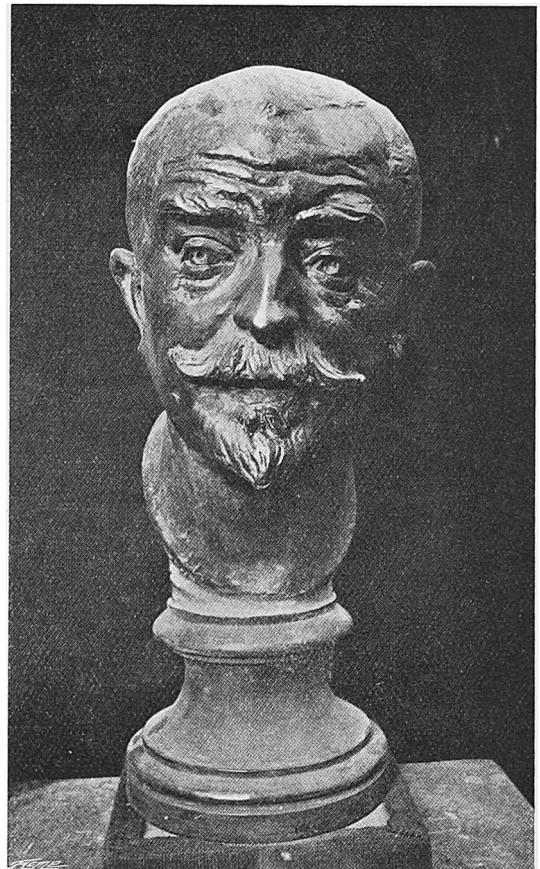
PARIS

At the *Cercle Artistique* we have had a very interesting exhibition of the works of Gustave Max Stevens. His big canvas, *Kings' Daughters*, although much discussed and criticised, is a great work and an accomplished piece of painting. Gracefulness of attitude, refinement of expression, and the glittering of materials and jewels: all these qualities are natural to as refined an artist as Mr. Stevens. His numerous portraits, his sketches of babies, his landscapes and his flowers, demonstrate in varied and attractive manner the powerful talent of G. M. Stevens.

E.B.



A PORTRAIT  
BY G. M. STEVENS, BRUSSELS

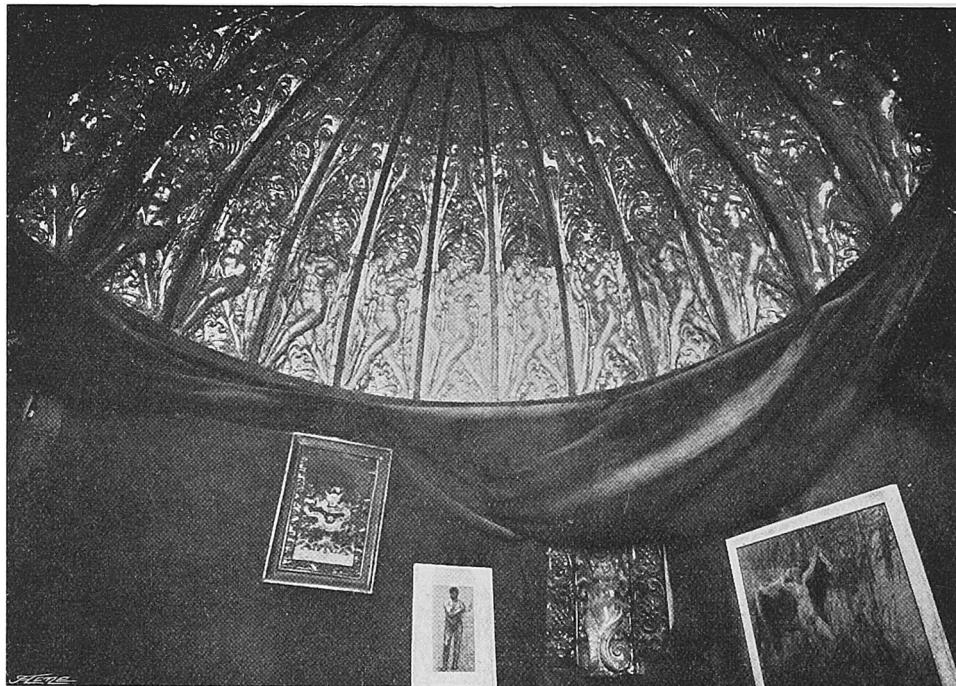


BUST OF J. K. HUYSMANS  
BY PIERRE ROCHE

**P**ARIS.—In addition to the notes on the work of Pierre Roche, published in last month's *ARTIST*, we are now able to reproduce this artist's remarkable bust of J. K. Huysmans—the renowned author of *À Rebours*, *En Route*, and *La Cathédrale*—a head full of spirit and vigour, and modelled with a power of expression but rarely found in modern sculpture.

The other illustration shows the ceiling for the Loie Fuller Theatre, executed in the style which the artist has named 'Gypsography.' It was exhibited last year at the Champ de Mars Salon.

## ART IN NEEDLEWORK



CEILING FOR ELECTRIC LIGHT IN EARTHENWARE WITH METALLIC LUSTROUS EFFECTS  
BY PIERRE ROCHE

## RECENT PUBLICATIONS

### ART IN NEEDLEWORK \*

A To all artists in needlework Mr. Lewis F. Day and Miss Mary Buckle's handbook on 'Art in Needlework' will be a most useful guide through the intricacies of different stitches, giving at the same time some valuable hints as to the artistic possibilities of embroidered design. The joint authors have endeavoured to simplify the nomenclature of the different stitches, many different terms being in use for the same kind of stitch, which is apt to lead to some confusion. Miss Buckle's share in the work consisted in explaining to Mr. Day the many technicalities which are generally only familiar to the members of

her sex, and in giving practical demonstrations in the use of the needle, the result of which will be found in the numerous illustrations with which the volume is adorned. As far as the text itself is concerned, it is entirely the work of Mr. Day, who is well-known for his thorough knowledge and his sound views on the art of design. He has, however, hardly laid sufficient stress on the advisability of the design being executed by the hands of its inventor, and has taken for granted a division of labour which is apt to lead to results inferior to those that might be achieved if the designer were to translate his own ideas into the language of the needle.

\**Art in Needlework. A Book about Embroidery* by Lewis F. Day and Mary Buckle. London: B. T. Batsford, 1900.